

Eagle Table and Kitchen

Suggestions What to Eat
And How to Prepare Food.

These articles on the necessary absorbing topic of food are carefully prepared and based on knowledge of chemistry as applied to cooking and practical information derived from actual experience.

Fourth volume. Conducted by Lida Ames Willis, Maryette Building, Chicago, to whom all inquiries should be addressed. All rights reserved by the Manning Co., Chicago.

HOW TO USE CHESTNUTS IN COOKERY.

Of all the members of the nut family the chestnut is without doubt the greatest importance as a source of food, protein and a small amount of fat they contain a large proportion of carbohydrates. The large amount of starch found in the chestnut and the very small amount of fat or oil suggests placing them among the breadstuffs rather than in their rightful class. In the south of Europe large quantities of chestnuts are consumed, both the large and small varieties being used. The nuts are boiled or roasted, or ground into a meal, which is cheap and nourishing. This meal or flour is made into flat cakes. In cooked it is the custom to range chestnuts with leguminous seeds, not that they resemble them in any botanical sense, but on account of the nature of their component parts, which make them quite unlike all other nuts. So rich in fact, is the sweet Italian chestnut in starch, it has been termed the Italian potato; and, with good reason, for it is quite as popular among the poor peasantry of Southern Europe as is the so-called Irish potato among the poor of the Emerald Isle. During the autumn and winter it often constitutes the principal if not the only dish served at two out of three daily meals. A favorite way of cooking it is to shell, branch and steam, then season with salt and serve with milk. The freshly roasted chestnut is considered quite a luxury by these people. The Italian chestnut flour shows by analysis the presence of dextrin and sugar.

Chestnuts at a Vegetable.

Chestnuts make an excellent and most palatable vegetable course. There are two processes in general favor. The one that retains more of the flavor is as follows: Soak in boiling water for ten minutes; then skin and cover with good, rich stock and simmer until tender. Season with salt and pepper and run through a sieve, stir in two tablespoons of butter, heat until very hot and serve with roast beef instead of mashed potatoes. Some cooks offer the mashed chestnuts with a little cream, giving them a pale pink tinge. Others use a little brown vegetable stock to give a richer color and flavor. The easiest method is to boil them for an hour, removing the outer and inner skins while hot and then press them through a sieve.

Chestnut Puree.

This is a perfect and desirable soup and is very appropriate if used in the form of a sauce to accompany white entrees, especially of turkey. A brown puree of chestnuts is delicious. To produce this the nuts must be carefully roasted in order to caramelize them. For a white puree, remove the shells from the chestnuts, cover with hot water and boil ten minutes, then remove the brown skins. Cover the chestnuts with boiling salted water and cook until they are tender, then drain, mash and rub through a sieve. Season to taste with salt and pepper and add sufficient hot milk or half milk and half cream, or a good rich stock to make a cup of creamy consistency. Serve very hot.

A Rich Chestnut Filling.

The most approved chestnut filling for turkey is made of the boiled or roasted nuts, mashed, seasoned with a butter, salt and pepper, but those who are willing to tax digestion for sake of variety may try the following:

Roast thirty large chestnuts, remove the shells and inner brown skin. Take about ten of the chestnuts and pound to a paste with the cooked turkey liver, season to taste with salt and pepper, add a few drops of onion juice and teaspoonful of minced parsley; bind together with the yolks of two eggs. Fill this into the cavity at the neck and sew up.

For the body stuffing take five or six loaves of the tin-smoked sausage and cut into small pieces. Mix with a cup of fine bread crumbs, pepper, salt, two ounces of melted butter and the remainder of the chestnuts, using them whole.

Chestnut Sauce, to Serve With Turkey.

Remove the shells from four dozen large chestnuts and put them in a roaster—an iron pan with holes—place them over a clear, bright fire and stir and shake them about constantly until the skins can be removed easily. Then put them into a saucepan with a gill of white wine or good sharp cider and enough clear stock to cover well. Add an ounce of butter, a large teaspoonful of sugar and a grating of nutmeg. Boil until quite tender, keeping them whole. Remove the chestnuts to a hot, covered sauce dish,

reduce the liquor by boiling it down a few minutes longer, then pour over the chestnuts and serve with turkey.

Chestnut Outlets.

Take fifty French or large chestnuts. Remove the shells and put the nuts into a dish, with enough water or broth to cover, and cook until tender, then drain from the broth and pound or chop them very fine, adding a tablespoon of warmed butter while chopping them; then add another tablespoon of butter, salt to taste; then add gradually a cup of good, sweet cream. When well mixed run through a coarse sieve. Then stir in four well-beaten eggs, turn the mixture into a double boiler and cook a few minutes, stirring all the time. The mixture should be a smooth thick paste. Spread it out on a large platter, and when cool enough mould into small outlet-shaped forms; cover with beaten egg, then with thin bread crumbs and fry in deep hot fat same as croquettes.

Chestnut Parfait.

Separate eight eggs and beat the yolks until very light, then add a cup of syrup made by boiling sugar and water together for five minutes. Put this mixture over the fire in a double boiler and stir constantly, cooking it until it will coat the spoon or a silver knife blade. Then turn into a basin and beat with a wire egg whip until it is very light. Flavor with a teaspoon of vanilla extract. When the mixture is perfectly cold stir in carefully a pint of cream whipped to a stiff froth and a cup of boiled chestnuts cut into small pieces.

Chestnut Pudding.

Peel and boil fifty or sixty large chestnuts, when tender remove the brown skins and pound fine; add the grated rind of half a lemon orange, quarter of a pound of powdered sugar and a flavoring of orange flower water or vanilla. Add a cupful each of the bread, and sweet biscuit crumbs, a cup of rich sweet cream and mix the whole well together with six well-beaten eggs. Put into a well-buttered mold, sprinkle the top with powdered sugar and place in a hot oven for a few minutes until a nice brown.

Chestnut Barvarols.

Shell a pound of large fresh chestnuts, cover with boiling water and place over a slow fire and cook until tender; draining off the water as it becomes discolored and adding fresh boiled water. When quite tender drain and peel off the inner brown skin, pound the nuts to a smooth paste, adding gradually a cup of clear syrup (boiled sugar), then pass through a pure sieve. Beat the yolks of four eggs with half a cup of granulated sugar and pour over them a pint of scalded milk. Place in a double boiler and return to the fire and beat with an egg whip until it begins to thicken. Add three-quarters of a box of gelatine soaked in enough cold water to dissolve it. Stir until the gelatine is dissolved in the custard, then strain through a sieve and add the chestnuts. Stand over cracked ice, and when the mixture begins to chill stir until it thickens, then turn into a mould and place on ice. Let it stand at least two hours. When ready to serve turn out and garnish with glazed chestnuts.

Glazed Chestnuts.

Take the required number of chestnuts, cut out a small triangular piece from each shell, place them in a baking pan, sprinkle them with salt and place in the oven to bake. When tender remove and let them cool sufficiently to handle. Remove the shells and brown inner skin. Put a cup of granulated sugar and half a cup of water over the fire and boil until it reaches the "candy" degree when tested in cold water. Dip each chestnut in this syrup—coating it well—and lay them on buttered or oiled paper to drain, keeping them well apart.

INQUIRIES ANSWERED.

A regular reader writes: Will you kindly send me a recipe for green peppers stuffed with a meat preparation to serve as the principal dish at dinner? Are the peppers prepared in any way before stuffing?

Stuffed Green Peppers.

Select green peppers of uniform size. Cut a piece from the stem end and cut them in half lengthwise, remove the seeds and the tough separating veins, cover with boiling water and parboil five minutes. Drain and fill each one with the following: Take one part minced cooked or uncooked meat seasoned with salt, celery salt and a few drops of onion juice and bread crumbs moistened with melted butter, or a little stewed tomato may be used to moisten the dressing. Place them in a baking dish, fill the dish in depth of half an inch with stock or hot water and set in a moderate oven to bake for half an hour. Remove them carefully to a hot dish and serve with plain boiled rice or macaroni.

Four tin canisters containing ashes of cremated persons, addressed from New York to San Francisco, were sent to the postoffice department at Washington recently for classification in order to determine postal charges. Second Assistant Postmaster General Madden has decided that the ashes of a human being may be classed as "merchandise," providing the matter is securely packed.

Music and Drama

Coming Attractions for
Wichita Amusement Lovers.

At the Crawford.

THE HILLS OF CALIFORNIA. The rural comedy, "The Hills of California" will be presented at the Crawford Friday, November 13. The play and supporting company come highly recommended by the press wherever they have played. Mr. Bacon, who heads the company, is by no means a stranger to the amusement loving public. His reputation as a comedian has long been established. He has had San Francisco laughing for the past three years, where he has been the principal comedian. Such a record as this is almost unknown to the drama.

"The Hills of California" is a play full of heart interest and consistent comedy. As one of the critics said of Mr. Bacon's performance of Uncle Amos Hill, "you laugh with him one minute, and the next you are in tears." The characters throughout the play are all interesting. The play is similar to "Way Down East," "Old Homestead" and "Shore Acres," and has been fully as successful. This is the play in which Mr. Bacon scored his greatest success, and in the present production he has surrounded himself with a most competent company of twenty people, including the California Quartette, and special scenic equipments. Another feature of the performance will be the specialties introduced by these clever people. Gus Tate of "Midnight Bell" fame, and Frances Shannon, who will sing some hits, written especially for them by Lee Johnson, "Don't Make Those Scandalous Eyes at Me." The cast includes such sterling artists as Scott Eaton, Milton Ross, Adolph Angus, Roy Stevenson, Ernest Carroll, Gerald Hines, Walter Blake, Claire Sinclair, Jane Weidman and Jessie Bacon.

The scene of the second act is laid in a country farm yard, in which a horse, a cow and calf, together with a dozen varieties of chickens, ducks and a couple of game roosters lend realism to the scene. In spite of the fact that it is long after the hour when respectable fowls are expected to retire, the hens and roosters scratch industriously in the stage grass and cackle and crow enthusiastically every evening.

SAVED HIM THE TROUBLE.

During the engagement of "A Thoroughbred Tramp" in a certain town in Oklahoma, a small, nervous man was noticed lingering about the stage door. The weather was warm and the doors and windows were open. During the third act one of the stage hands came out and sat on the door step. After he had been seated there for a few moments the small, nervous man approached and accosted him: "Dah you work here?" "Yes, sir," was the reply. "Wheah's that man that insulted that lady?" "Who? the villain?" He's on the stage now. Do you want to see him?" "Yes, sah, after a while." Just then the stage hand was called away and it was not until near the end of the last act that he was again at liberty. Returning to his former resting place, he again observed the little, nervous man, but this time he vouchsafed no word of inquiry. The play progressed until a dozen pistol shots rang out. The little, nervous man, who had been pacing backward and forward, stopped, turned to the stage hand and asked: "What's that shooting?" "They're killing the villain," "The one that insulted the lady?" "The same." "Well, they've saved me the trouble. Come, let's get a drink." And to this day that stage villain earnestly believes that if the author of the play had not arranged a stage killing the nervous little man would have supplied the real one. At the Crawford, Monday, November 9.

AN INSPIRATION OF THE NIGHT.

The vitality of "Ten Nights in a Bar Room" is a perpetual surprise. It holds its own easily with the present generation of play and indeed in the general scope of interest surpasses many. The story is a beautiful study, beautifully written, is familiar to us all, and to produce the play in a manner worthy of the story has been the ambition of Al. W. Martin. That he has succeeded is proven by season after season of successes and the unanimity of praise and sympathy are prominent qualities shown by each member of Mr. Martin's company, resulting in the play being presented in a delightful and graceful old-fashioned style; a reproduction of former times exact and with all the flavor of the circumstances from which it professes to come, and with a flash that gives it place among the lightest specimens of dramatized novels.

The scenic effects are most impressive. Gridontuadda wh shridupunpunpunpun and to add realism to the various scenes, specialists of the highest reputation in their line have been engaged. Blanche Mower, the child artist, as Mary Morgan, etc. At the Crawford Thursday, November 12.

THE MISSOURI GIRL.

Mr. Will Condon, the popular young comedian, it with the "Missouri Girl" this season and is making a hit. His every action produces laughter and his clever specialties are the talk of the country. Miss Phelps retains her old part of Mrs. Grubb, while the other old favorites, Harry Barlow and James Strain, will be seen in the roles that have made them famous. Every member of the large cast is especially engaged for the part they are to portray, and there is not a weak spot in the cast.

If press comments are any indication of a first class show, the "Missouri Girl" must certainly be a winner. Wherever the play has been produced the press is loud in its praise of the performance. A glowing performance by a competent company of one of the best written comedies seen this season, was the "Missouri Girl" at the Third Avenue theater last night—New York Daily Telegram.

Mr. Condon, who plays the part of Zerk in the "Missouri Girl" at the Crawford theater next Saturday night, is well remembered in Wichita by members of the Fraternal Order of Eagles, into whose organization he was initiated while here last season.

LAST ACT OF CONGRESS.

Two More Months Added to the Year and Effect of the Bill on One Community.

The natives of the Ozark mountain regions of Missouri and Arkansas are a crude people, who worry little about what goes on in the outer world. A play founded on these interesting people is coming here soon and that fact makes the following story doubly interesting: It seems that during the spring of 1902 a newspaper by some chance strayed into a benighted neighborhood in the Ozarks. The natives got hold of it and lost no time in finding a man who could read, all being anxious to hear the news. One man asked the reader: "What are they doing down there in Washington now?"

"They are doing lots of things," the reader replied. "Congress has just passed a law adding two more months onto the year, and they are both winter months." The questioner jumped from his seat, saying: "Geeminee whizz! And I am just out of fodder."

The play referred to above was written by Fred Arnold and it is called "The Missouri Girl." The leading characters are Zerk and Daisy—a Missouri boy and a Missouri girl. The characters are just such as are met with in those regions, and besides presenting a picture of life in a corner of this great country it is said more comedy is introduced than is generally seen in a play.

THE CHAPERONS.

An early operative visit to this city is "The Chaperons," announced for presentation at the Crawford Thursday, November 10. This excellent comedy opera has been two successful seasons in the principal cities and starts on its third with a company including many of the original members and some new ones that scarcely need introduction. The principal comedy role will be in the capable character actor and singer, Thomas Whiffen, Mahdi Hite, a soubrette of good repute and a rollicking singer and dancer, will essay the frisky role of the Detective. Miss May Boley will again shine as the Chaperon and Mae Stebbins will assume the part with which she has been identified from the beginning. There is a chorus of forty and a dashing delegation of "show girls."

The story of "The Chaperons" is really of no importance, but if you don't know it relates to the adventures of one Adam Hogg, an American pork packer, who has gone to Paris in search of his beautiful young ward and likewise a seal to a will, both being lost. Hogg is a busy old soul and as a member of the Antislavery society, he is doing Paris in his official capacity. In his search for the lost ward and seal, he falls into the clutches of a professional chaperon, an opera impresario and several more grinders who proceed to do him at the rate of every so often. The long lost ward is found wandering around Paris being one of the great carriers in the cause of emporium, and as soon as she finds her long lost lover and they clinch, the packet butts in between them and orders the girl back home and the fellow off with the opera troupe he has signed with.

We next have them all in Egypt, the troupe here pursued by the baron, also the girl detective, who has identified all the way from Paris. The girl detective is also looking for a seal, but hers is of the menapric species. All the difficulties adjusted, the two seals are restored, the girl gets the baron, the packer gets the chaperon and they all go back to the Bois de Boulogne.

SHERLOCK HOLMES CO.

Among the number of strong attractions looked for the coming season at the Crawford, none will excite more interest or give greater satisfaction to the theatre goers of Wichita, than the engagement of Mr. Herbert Keeler and Miss Edna Shannon in William Gillette's dramatization of Conan Doyle's famous character, "Sherlock Holmes."

That "Sherlock Holmes" is a success is a matter of dramatic history. A run of ten months in London, in the fact of a strong antipathy towards American plays, and over three hundred nights in New York, surely a play that has done this must be the right sort in order to be characterized as an enormous hit.

The interest of the audience never lags; it begins with the rise of the curtain. This interesting drama and these eminent stars, assisted by a company of meritorious and well known players, and with the most elaborate production now touring will be the attraction for one night, Wednesday, Nov. 11, at the Crawford.

At the Toler.

MELBA'S APPEARANCE.

Ever since the first announcement of the first appearance in this city of Mme. Melba, the great prima donna soprano, interest in the event has been constantly increasing and the concert announced by her at Toler's Auditorium next Friday evening will call together one of the largest and most brilliant audiences ever assembled here. Mme. Melba's present tour is limited to thirty concerts and it is particularly fortunate that one of her appearances should have been secured for this city. Admiring judgment has been shown in surrounding Mme. Melba with a company of artists worthy her own prominence in the world of music for the excellence of the work done by those associated with Mme. Melba in this tour. Mme. Melba has taken care to make her own selections with a view to affording an opportunity to become acquainted with the wide range of her abilities as a concert soloist and the numbers she has selected while belonging to the best schools of composition have the merit of popularity as well. The young Spanish harpist, Signorina Sassoli, who has made herself so popular with London audiences since her return from Australia where she toured with Mme. Melba, has proved a great favorite with the American public. Miss Llewellyn Davies, the young flutist of the company, has also justified Mme. Melba's own endorsement of her ability. Mr. Ellison Van Hous, the tenor, has a well established reputation as a concert artist both here and in Europe and M. Gilbert, the baritone, will undoubtedly repeat the successes he has made on both sides of the Atlantic.

Mme. Melba's own contributions to the program will consist of the mad scene from Donizetti's "Lucio di Lammermoor," the vocal waltz from "Romeo and Juliet" by Gounod, the song "Si mes vœux étaient des ailes" by Hahn, and the "Serenade" by Tosti. Signorina Sassoli will accompany the songs with harp and Mr. C. H. North will play the solo obbligato in the "Lucio" selection. Signorina Sassoli's solo will be the "Nordische Ballade for Harp" by Pents, and the "Danse des Sylphes" by Godefrid. Mr. Van Hous will sing the great aria "Celeste Aida" from Verdi's Aida. M. Gilbert will sing a group of songs of the eighteenth century by Martini and Vekstein, the songs "Pensee d'Automne" by Massenet, and choruses from "Fand of Virginia" by Massenet and the two men singers will end the program with the duet from Street's "Pearl Fishers." The introductory number will be the "Romance and Finale" for harp, piano and flute by Oberthur to be played by Signorina Sassoli, Miss Davies, and Mr. North. There are a few choice seats still on sale at the theatre box office for which an early application should be made.

MR. ERNEST R. KROEGER. The Musical club takes great pleasure in announcing a piano lecture recital by Mr. E. R. Kroeger, Wednesday evening, November 11. Mr. Kroeger's successful organ recital in this city last summer is an evidence of the great talent shown in this piano recital. Mr. Kroeger has charge of the music for the St. Louis exposition, in which he is held musically. Musicians will enjoy this recital; music lovers will doubly appreciate it, because of the delightful talks which precede all the numbers. Do not forget the place.

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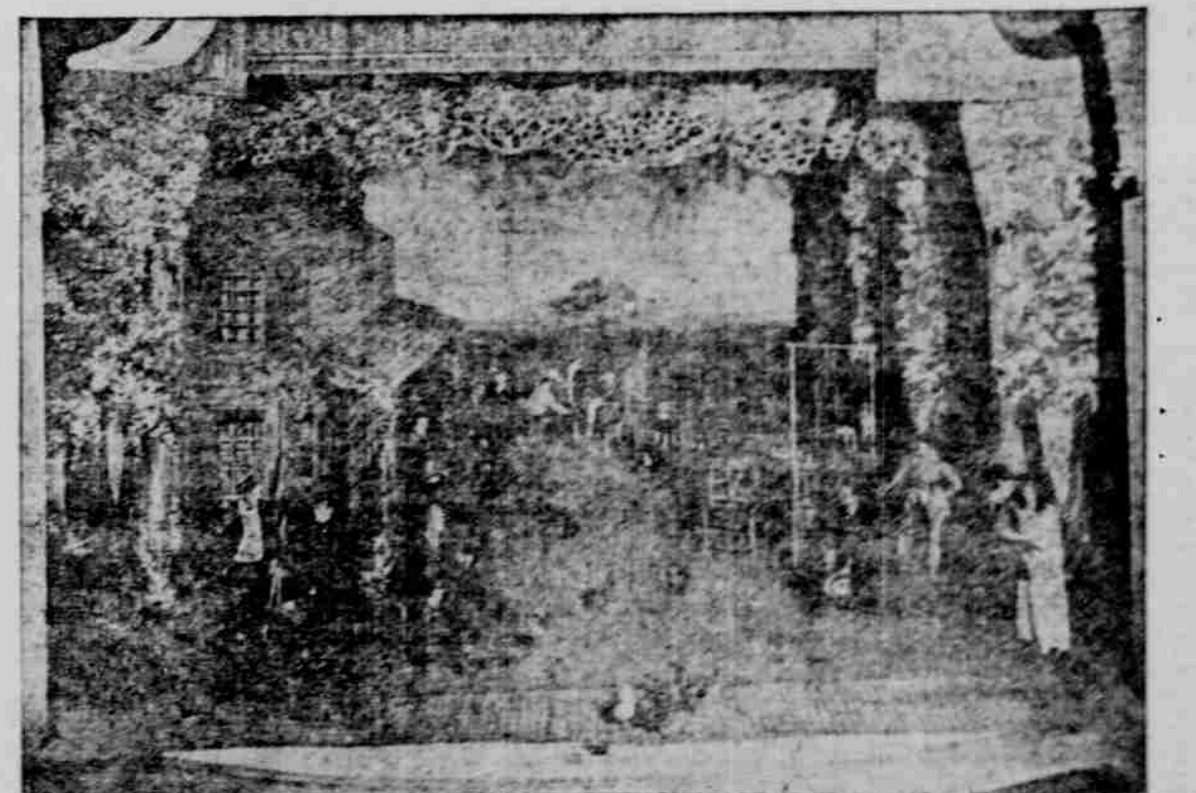
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